



—Fraser Smith photo

AT LAST IT'S STARTED—The happiness of these three sod turners at the commencement of SUB construction is mirrored in their faces. Smiles register, from left to right, on Andy Brook, SUB Planning Commission chairman; Richard Price, students' union president; and Ian Macdonald, former SUB Planning Commission Chairman.

Panel refers to Indian problem as indictment of white society

By AL SCARATH

A community development officer from Slave Lake believes he is sitting on a volcano of emotion.

"The frustration, aggressiveness, and hostility of the Indian are always present, and only thinly concealed," said Douglas Babcock.

Addressing a panel discussion held by the sociology club, Wednesday, on Canada's Indian problem, he said the Indian is an indictment of our society.

Flown in to address the meeting, Mr. Babcock spoke to an audience of more than 175 in Wauneita lounge.

A second panelist, Dr. Abu-Lab-

an, a sociologist, referred to the guilt the dominant society feels about the Indian; and a member of the Indian Affairs Branch, Mr. Grovum, spoke of the need for integrated education.

As the community development officer in Slave Lake, Mr. Babcock has encountered the worst housing in his experience as a social worker. He considers the Indian population there as an underprivileged, undeveloped, wasted human resource.

NON-WHITES NOT HIRED

Working on a summer employment project in the High Prairie region, Mr. Grovum found potential employers of Indian workers were reluctant to consider any non-

white applicants for employment. Now that some Indians have successfully obtained jobs, the Indian affairs official hopes for improvement next summer.

Until recently most Indian children went to reservation schools which white pupils do not attend. Commenting on this situation, the Indian affairs officer said, "If we can get these children everywhere going to school with white children in grades one or two, the transition (to white society) will be much easier in later life."

Part of a two-year pilot project, Mr. Babcock was sent to Slave Lake a year ago by the Alberta government. The first community development officer was placed at Fort McMurray 15 months ago.

NON-DIRECTIVE METHODS

Babcock's responsibility is to foster change using only "non-directive" methods. He is not a welfare officer, as a government employee, is often mistaken for one. This complicates his job because the inhabitants of the Slave Lake area expect him to provide all the necessities of life, as welfare officials have done in the past. He is actually attempting to make these people help themselves, and therefore trying to keep outside aid to a minimum.

Referring to the Indian's apparent lack of self-respect, Mr. Babcock asks, "After what they have lived through at the hands of the white man, is it any wonder they have a poor self-image? Any lie or lack of cleanliness are symbols of something more basic—a lack of involvement."

Work begins on new SUB

Four years of planning end with brief ceremony Thursday

By BILL MILLER

The hopes and dreams of the students' union for four years began to take shape Thursday when the first sod was officially brought to begin construction of the new students' union building.

The \$6 million student-planned project, which will be the largest students' union building in Canada, is expected to be completed by the summer of 1967.

Calling the building an example of "the high level of responsibility and initiative students have had," students' union president Richard Price turned the first sod.

Participants in the sod-breaking ceremony included SUB planning commission chairman Andy Brook, his predecessor Iain Macdonald, university president Walter H. Johns, provincial treasurer A. O. Aalberg, education minister Randolph McInnon, university officials who will be connected with the new building, students' union officials and a handful of interested students.

The building has been in the planning stage for four years, and is entirely planned by the students.

Dr. Johns hailed the building as "very major project in the development of the university."

"With the kind of planning done on this building, I don't see how it can fail."

The planning of the project was not a simple job. The original project was to expand the present building to the south. This idea was changed and the building was now to be situated in the parking lot south of the present building but separate from it.

The Board of Governors would not let the students have this land, and the project was moved to its present site, beside the administration building, and redesigned once more.

Macdonald commended the efforts of the late Walter Dinwiddie, former business manager of the students' union, for his encouragement in helping the students set up the project.

"This has been a great thing for students," he said.

Mr. Aalberg, asked to turn a sod, said "the kind of digging I've been doing in this project is digging up the money."

Included in the new building will be an art gallery, a non-denominational meditation room, a 750-seat cafeteria, 900-seat snack bar, a 750-seat theatre, curling facilities, bowling facilities, a ballroom, lounges and offices for student organizations and publications.

The building will be financed over a period of 31 years, with the students paying for 65 per cent of their project and the university being responsible for the rest for services it will operate there.

UGEQ status voted down by McGill

MONTREAL (CUP)—Students at McGill University have voted by a narrow margin to reject membership in the Union Generale des Etudiants du Quebec.

Students' council president Sharon Sholzberg has announced she will resign as a result of last Wednesday's referendum.

The referendum to retain membership in UGEQ was defeated by a vote of 2,839 to 2,548. McGill was admitted to UGEQ at the union's recent congress in Quebec City.

The vote's validity was challenged because of voting irregularities, but the returning officer ruled that these would not have affected the outcome.

Thursday, the McGill students' council defeated by a narrow margin a motion to declare the referendum invalid, and passed a second motion declaring the results binding.

Sholzberg, who had supported the referendum, then announced she would resign; but the council passed a motion asking her to stay on. She said she might reconsider her stand within the next few days.

Lister Hall students hold hunger lunch

A group of students is conducting an active campaign to put Lister Hall out of business once a month.

Lister Hall will contain only those "dead hungry" students who need more than the bread, cheese and water supplied at the "Hunger Lunch" for the Save the Children Fund.

Club Internationale is sponsoring the \$1 per near-empty plate lunches to raise money for the more than 800 million chronically-underfed children of the world.

The club is offering hunger lunches in conjunction with Treasure Van this week in the armed services building.

Computer hired to program couples for Wauneita a go go

"Miss 641584, I'd like you to meet Mr. 643191. Whrrrrr. Click."

This touching scene will be repeated time and time again, when the university's computer is called in to organize the annual Wauneita white gift party Dec. 18.

Here's how it works. Miss 641584 and a lot of other girls, plus Mr. 643191 and a lot of other fellows, will all fill out a short ques-

tionnaire on their interests and activities.

The information these uninhibited souls give about themselves will be fed into the computer. Then, bells will ring, wheels whir and couples match up for the unique dance, to be held in the education building gym from 9 p.m. to 1 a.m.

Admission to the dance is a gift for an underprivileged child.

Dance officials say it's scientific and potentially more romantic than one might think.

short shorts

Carol singing heralds start of festive season

Come and join in the Christmas Carol Singing on Sunday at 9 p.m. in Wainaina Lounge. Program will also

include some special items. Refreshments will be served.

WEDNESDAY

GEOGRAPHICAL SOCIETY

Dr. Ernst Reinhold, head of the department of Germanic languages, will give an illustrated lecture on "Berlin" room 345, biological sciences building tonight at 8:30. Admission for non-members, \$1.

SKI CLUB

The U of A Ski Club meets tonight in Pyrus Lounge at 8 p.m. It is trans-

itory that the people going on the Jasper ski trip from Dec. 18-23 attend. New members are welcome.

FLYING CLUB

U of A Flying Club meeting tonight at 8 p.m. in the phys ed building room 124. A film will be shown and a planned tour of the facilities of Nanaimo AFB on Jan. 20 will be announced. Everyone welcome.

PSYCHOLOGY CLUB

A. J. B. Hough, head of the Student Counselling Service, will discuss

"Mental Illness on Campus" at the Undergraduate Psychology Club meeting Wednesday at 7:30 in V-112. All interested persons are welcome.

THURSDAY

UNITED CHURCH

A Christmas Party will be held in St. Stephen's College Annex Lounge on Thursday at 6:30 p.m. Carols, vespers, fun and fellowship. All girls welcome.

FRIDAY

STUDENT CINEMA

Student Cinema U of A presents the feature film "The Finest Hours," the story of Sir Winston Churchill, on Friday at 7 p.m. in MP 126. Admission 35 cents.

HARLOW CLUB

Harlow Club toboggan party followed by a Saint Andrew's party of Parlor

Games will be held Friday. Students are to meet at St. John's Institute, 1108-82 Ave. before 7 p.m. for rides. The Saint Andrew's party, held after tobogganing, will be held at St. Andrew's Parish Hall, 98 Ave. and 73 St. Small admission fee. Everyone welcome.

SCM COFFEE HOUSE

SCM Coffee House, Inn The Beginning, 1145-89 Ave. will be open Friday and Saturday at 9 p.m. Admission 50 cents. Entertainment provided.

TUESDAY

ST. JOSEPH'S COLLEGE
"Hootenanny" Worship—Why Not? Father Rosenbaum, S.A.C., speaks on the old and the new church music, with recorded examples. Discussion over coffee. Main floor lounge, St. Joe's College, Tuesday at 7:30 p.m.

WHISKEY SPECIAL

Chartered bus leaving for Grande Prairie Dec. 17, returning Jan. 2. Return fare \$11.20 (regular \$20.30). From Brook Smith or Ed McGillivray at 439-7730. Deadline for tickets Dec. 10.

SONGFEST

IPC 14th annual Songfest will be held at the Jubilee Auditorium Dec. 15 at 8 p.m.

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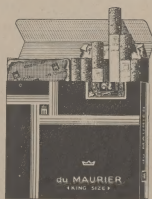
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For details, please see your student placement office.

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TV seeks sales record at U of A

THE GATEWAY, Wednesday, December 8, 1965

3

All the noise and excitement of a native bazaar pervades the armed services building this week as Treasure Van makes its annual visit.

Dr. J. Percy Page, Lieutenant Governor of Alberta and Dr. W. H. Johns, U of A President officially opened Treasure Van Monday afternoon.

U of A holds the sales record for Canada, netting \$17,360 in

1963. They hope to surpass the record this year.

Treasure Van annually tours about forty campuses in Canada and this year, new records are being set on most campuses. This is attributed to a much greater selection of stock and improved methods of packaging.

Items being featured for the first time this year include English "worry beads" (a reputed sure cure for exam and term paper

blue); traditional Bogorodsk toys from Russia; aboriginal idols from Taiwan; panna shell jewellery from New Zealand and bull fighter equipment from Spain.

The ever popular wine skins from Spain, carved birds and elephants from India, Koala bears from Australia and "shrunk heads" from South America have returned.

Running for five days, the bazaar offers students and citizens of Edmonton an opportunity to shop for very unusual gifts to give this Christmas.

Since Treasure Van is a volunteer organization, a large number of personnel is required to act as cashiers and sales personnel. Volunteers are asked to try to be available for a two-hour shift and can still sign up at the sale location in the Armed Forces Building.

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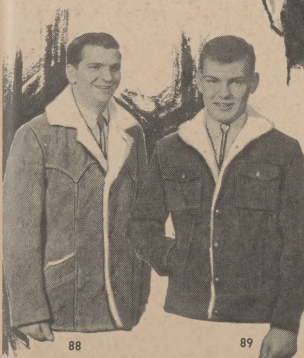
No. 89 \$32.50

"BRUSH POPPER" COAT

The long model of the tough split cowhide jacket. Orlon fleece lined, button front closure. Western yokes front and back. Hard wearing, stylish jacket for work or pleasure.

No. 88 \$39.95

Color: Natural Tan.
Sizes: 36, 38, 40, 42, 44, 46.



Study hours extended at Cameron Library

The Cameron Library now stays open until midnight Monday through Friday.

Although there is no library service after 10 p.m., the building now stays open for studying until midnight.

This change will not apply during holidays.

The Cameron Library staff work on two complete shifts and the problem had been to get personnel after the second shift, said chief librarian, Bruce Peel.

The university personnel office tried to get the Legion commissioners to staff the Cameron after 10 p.m., but were unsuccessful because of the late hours.

The personnel office rejected the idea of having students work for them after ten because of transportation difficulties for students at these late hours and the difficulty of replacing students who

made last minute cancellations, says Mr. Peel.

The library system has approximately 120 students working for them now at an average of five or six hours per week.

Students may be interrupted when the janitors start cleaning, but the janitor service must start at 11 p.m. in order to clean the building by morning.

Supervisory staff after 10 p.m. will be the campus patrol.

An unsupervised reading room is also open in the Rutherford library at this time.

OFFICIAL NOTICE

These Edmonton firms give discounts to University of Alberta students:

1. Cal's Limited—10%
10065 Jasper Ave.
2. Modern Tailors—10%
9715 - Jasper Ave.
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10067 - Jasper Ave.
4. Del Marché Shoes—10%
10320 - Jasper Ave.
6150 - 90 Ave.
5. Mayfair Shoes—10%
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STAFF THIS ISSUE: There is more than one engineering-related story around here, and they both say fuzzy sweaters that leave staff on men's blazers are in for the girls. Keenans on Sunday for this paper were Bill Beard, Jackie Ford, Nick Ribbeck, Bev Gatz, Peter Montgomery, Shirley Neumann, Shelia Ballard, and Roderic. And you'll find the Friendly Gateway too, constructive, Harvey Thompson.

The Gateway is published twice weekly by the students' union of the University of Alberta. The Editor-in-Chief is responsible for all material published in the paper. Final copy deadline (including short items) for Wednesday edition—7 p.m. Sunday; advertising—4:30 p.m. Thursday; for Friday edition—7 p.m. Tuesday, advertising—4:30 p.m. Monday. Advertising Manager: Alex Hardy. Office phone—433-1155. Circulation—3,200. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Postage paid at Edmonton.

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WEDNESDAY, DECEMBER 8, 1965

let's live with reality

The Royal Commission on Bilingualism and Biculturalism was in Edmonton Tuesday to hear briefs on Canada's celebrated problems. They listened to one submission from the pen of our former Canadian Union of Students chairman, David Estrin, in which Mr. Estrin suggested he believes that English-speaking Canada "has the most reforming to do if Canada was to stay together."

The brief in question also is critical of press coverage given to an incident in which Laval University students rejected an offer from Alberta students to hold a Western Canada Week in Quebec City this winter.

Mr. Estrin suggests that more ill-will was stirred up in Canada by national press coverage of Laval's rude refusal "than a host of French Canada Weeks and high school student exchange programs could ever hope to bring."

What? After nonsense. Mr. Estrin should have known better than to fall victim to the emotionalism and isolationism which today haunt the minds of reviving Quebecers. His inordinate fear of newspaper stories dealing with friction between English and French Canada is the kind of fear which could succeed in turning Canada into a pressure cooker instead of a melting pot.

a good job—so far

What is a students' union?

This question has been kicked around for so long it is a wonder the poor battered thing can still function. Ever since the first unions were founded mostly for the protection of students from irate landlords, peripatetic professors, and fellow students, there have been theorists anxious to formulate yet another definition of the union and its purposes.

Out of all this discussion has come what we see as the three basic functions of a university students' union:

1. Securing for its members collectively things which they as individuals would not ordinarily enjoy.
2. Organizing student activities of all kinds, so that individuals can extract full enjoyment and stimulation from their university career.
3. Representing student interests and securing the best treatment for students collectively and individually, in their dealings with the university administration and society. This is a role receiving more emphasis recently: the students' union militant has campaigned on fee issues, uni-

First of all, Mr. Estrin should take a good look around him. He would see that English Canadians ARE trying to attain themselves to Quebec's wants and needs. The English press is doing an excellent job of telling them of the cultural birth of Quebec. Even Mr. Estrin admits this.

Moreover, English Canadians are trying to create dialogue with their French counterparts. What better example of this is there than the Laval incident, where Mr. Roger Saul, students' union president at Laval University, was guilty of snubbing all English-speaking Canada when he refused to speak in English to Alberta students who were eager to foster meaningful dialogue. It was certainly neither "unorthodox" nor "ludicrous" as Mr. Estrin has suggested, for Alberta students to ask Quebec students to take part in an ambitious cultural exchange project. Any attempt at social intercourse between the nation's two largest groups was surely worthwhile, and not unorthodox or ludicrous.

It is time for persons like Mr. Estrin to recognize the existence of THAT Quebec attitude. If we forever shun reality, we will never learn to live with it.

versal education, and better teaching.

Now, the question to consider here is, has our students' union fulfilled its obligations in these areas? Is it doing the job?

The answer is an unequivocal "yes."

This newspaper has from time to time since the beginning of the term suggested various things requiring the attention of the students' union. We note that, in every instance, action has been taken towards making the changes that will make this a better university.

The union has moved to improve service to students (bulletin boards, improved telephone directory), organized new activities, Student Cinema, Culture 500, Marching Band, and defend student interests (briefs on teaching, course evaluation presented to the Committee on Student Affairs).

In some cases, action consisted of appointing a committee or undertaking a study—these have yet to bear fruit.

But all in all, a very good record—so far.



"if you're from residence, forget it kid!"

rare book room

by doug walker

The oldest book in the University of Alberta libraries? It is a collection of the philosophical and theological writings of Dionysius edited by Ficini and published in 1492.

It is part of the rare book and archive collection housed in the basement of the Cameron Library. The collection, made up of approximately four thousand volumes plus many important manuscripts and the complete university archives, is housed in a special area where light, temperature and humidity can all be controlled. To qualify for the collection, a book does not necessarily have to be unusually old. It is its rare nature that is important. Generally speaking, books published before 1800, in Eastern Canada before 1840, or in Western Canada before 1890, and books too fragile or valuable to be in the open stacks are kept in the rare book room.

For example, last summer the university acquired a collection of the early editions of John Bunyan plus contemporary works relating to him which is one of the three finest in North America. It also has an excellent collection of the writings of D. H. Lawrence.

The rare book collection is divided into two main areas, the general section containing works principally in the humanities and the social sciences, and the Canadiana section which includes any writings important because of their relationship to this country. The nucleus of this section is the Rutherford Collection donated by the late Dr. Rutherford, first premier of Alberta.

Strangely enough, however, few of the books in the collection were

donated to the university. Most material is obtained as a consequence of specific requests for research material by different departments. This material is often rare and costly, and must be kept in a closed stack area. Thus most use of the material is made by students or faculty members doing research in a certain area.

The manuscript collection most notably includes the Pearce papers, the Rutherford papers and correspondence, and the Alberta Folklore and Local History Collection.

The official university archives includes all official university publications such as calendars and exams, plus student, club, and alumni publications. All this material is collected and stored in conjunction with the rare books.

The rare book collection is under the direction of a special librarian trained in rare book work. Two university committees, one on archival material and one on the collection itself, provide policy guidance.

Because of the fragile or valuable nature of the collection, the stacks are not open to browsing. Any student may use the material, but he must either be looking for a specific book listed in the card catalogue, or be referred there by the reference department. This helps to maintain the condition of the collection. Aside from this closed stack policy, however, the use of these books is the same as for any other in the library. According to the librarian in charge, more people would use the resources of this collection if they knew more about its contents and its availability.

as i was going up the stair
i met a man who wasn't there.
he wasn't there again today.
i wish, i wish he'd stay away.
—hughes means.

US ADVISORY GROUP "C"
US 1st Cavalry
US 2nd Infantry
US 3rd Infantry
VIETNAM



"how the hell did we win last time?"

Letters

sick humor

To The Editor:
I have noticed your editorial, "a brand of humor," aimed at the so-called "sick" humor spreading on this campus. What puzzles me is how you have selected to call this sort of humor "Ukrainian jokes." You seem to be disturbed about this "narrow, cutting brand of humor," you claim that such humor "is nurtured by human bigotry and roots in human prejudice"—yet you refer to this type of humor in the same way one would refer to "Ukrainian literature" or "Ukrainian culture." On top of that you and your "brilliant" fight against "sick" humor in no other way, but by quoting one of what you call, "Ukrainian jokes."

Really, Mr. Editor, What is it? Are you against "sick" humor or are you for it by providing space for such humor in your editorial? How do you define prejudice and bigotry, then? And then, maybe, is it really the Editor, The Gateway who leaves a "choking cloud of garlic" over that you and your "brilliant" fight when it travels at a speed of 2,000 miles and not the Supertek?

Please print this!
Igor Shaukovsky
dept. of slavic languages
and studies

a canadian?

To The Editor:
Some of Mr. P. Portlock's paranoia in last Wednesday's Gateway rubbed on me. The very next morning, through the "rising" cloud of garlic and sleep-deadness, I could swear I saw French written first on my box of crutches.

My God, I hope it wasn't my prejudice against minorities that caused this. I agree, every landed immigrant should speak English within six months at the latest and try hard as hell to forget his former tongue. Hell, I have managed to forget two languages already, two more and I will be Canadian.

Oleh Niniwsky
arts 2

by canadian university press

The United States National Student Association is top-dog among the student unions of the Western world.

Its power in the American-financed International Student Conference is comparable to that of the U.S. government in NATO.

Though its actions are little known in Canada, its external policies can be of considerable importance, especially in the developing countries where student politics are often of immediate national significance.

The \$13,000 a year international program of the Canadian Union of Students, also little known in Canada, comes face to face with the external policy of the American union at many points.

NSA, as it is called, concentrates its energies on international affairs, raising the bulk of its annual budget of several hundred thousand dollars from American foundations and even from the American government. It collects only \$20,000 from its 287 member schools each year.

The association recently moved its headquarters from Philadelphia to Washington. A Washington Post article quotes NSA President Phil Sherburne as saying the move was made to bring the organization closer to the Office of Economic Opportunity, the Peace Corps and the State Department.

The Post points out that a benefactor—NSA won't say who—has paid the association's rent for the next 15 years and has put up \$20,000 to furnish the new Washington offices.

NSA works closely with the State Department, says Mr. Sherburne, to contact foreign student leaders and bring them for tours of the U.S.

He explains that it is often easier for his association to establish relations with foreign students than for the local U.S. embassy.

NSA, since its foundation, has emphasized international affairs almost to the exclusion of everything else. Each year the organization holds an International Student Relations Seminar that brings together student leaders from all parts of the U.S. for a nine week cram course on the world student scene.

The main external forum for NSA is the International Student Conference. The ISC, with its headquarters in Leiden, Holland, receives most of its funds from the Foundation for Youth and Student Affairs of New York, also a supporter of NSA.

NSA has always dominated the ISC since its foundation in 1950, both through its own resources, which are enormous relative to those of other national unions of students, and through its influence with American foundations.

The ISC, of which the Canadian Union of Students is a member, struggles for supremacy against its rival, the East European dominated International Union of Students.

The ISC and the IUS with their respective Washington and Moscow lines seek to gain the adherence of student unions in the developing world.

In recent years NSA has moved to make its leading role in the ISC more overt.

When NSA was campaigning last summer to have its post president Ed Garvey elected secretary-general of the ISC, a conflict arose with the CUS representative in the United States.

Bob Rabinovitch, a graduate of McGill University and a post-graduate student in Philadelphia, doubled as CUS ambassador to NSA last year.

As the guest of NSA at a dinner with two representatives of New Zealand's student union, Mr. Rabinovitch was asked which candidate

Bruce Ferrier has a point. In his column "Piling It High" that is, he has made some very valid comments about students' council, and the university.

There is an attitude of general dullness on this campus, and to me it seems to stem from the Board of Governors, and whatever force it is that shapes their policy.

This institution is run as a factory. Every decision of the Board reflects the principle of "Let's maximize profit." The product of the factory is "homo sapiens with sheepskins," the raw material is "homo sapiens with senior matriculation." The direct labor is non-unionized, which means they must be worked as hard as possible and paid as little as they will accept.

The Board ignores the fact that students drive cars, and wish to park them near their place of work, because parking space costs money, money costs money, and overhead must be kept to a minimum. Unused space, like the og lawn, is also expensive, and thus must be eliminated.

New buildings are designed by one criterion, and one only, "Produce the maximum number of usable square feet with the money available." Architectural beauty costs money; it increases overhead; and there is no tangible return on it, so it has no place in this business.

This university is the victim of poor management. We are cursed with a directing body which shows no feeling for the intangibles, the qualitative factors in management. They pay no attention to the effectiveness of the product in the community, or its ability to enjoy and improve civilization, but choose to maximize the quantity of output.

Thus we have a campus founded on the principle of "maximum number of students for minimum number of dollars." Architectural and artistic beauty cannot be considered, because no payout can be shown, but professors and students continue to complain about an attitude of "general dullness," a lack of enthusiasm and inspiration. The connection is qualitative and intangible.

Where does students' council fit in? Why are they so seldom effective in aiding the student body? The answer is simple. The student body to be something other than leaders. Rather they are something of a self-styled elite, involved in student government for what they hope will be valuable experience and "status" that will help them through life. The student body expects them to strut and say "Look at me, look at me, I've got a GOLD KEY," and too many of them do. But the reply is not "Congratulations, we're proud of you" but rather, "Well HOO-RAY, and who gives a damn?"

Perhaps the environment stifles both the ability to lead, and the willingness or desire to be led.

Mr. Chessor is in fourth year mechanical engineering.

unknown to american students

the nsa is international powerhouse

CUS supported for ISC secretary-general.

When he replied that the Canadian union favored Mr. Garvey's opponent from India, his hosts considered this a direct rebuff.

Mr. Rabinovitch learned later that his action had earned him the label "childishly anti-American" in the U.S. student world.

Non-persons on grata in Washington student circles, Mr. Rabinovitch excused as follows:

"I think NSA acted out of shock and the body could never attain the lockers' talked out of turn, and when they did talk they chose not to support the big brother."

To no one's surprise, Mr. Garvey was successful in his bid for the top ISC post. Past executives of NSA also enjoy several other positions in the higher echelons of the ISC, including the editorship of the international body's magazine The Student.

Partially as a result of such developments, many delegates to the recent CUS congress were concerned that American control was insurmountable within the ISC and that the body could never attain the stature of a true international forum.

The Canadian union was understandably wary of the role of the ISC and to reconsider its membership in the organization.

The Children's movement NSA internationally is not questioned, there appears to be curiously little effort made to acquaint American students with its policies.

"Internationally NSA does not represent its schools at all," says Mr. Rabinovitch, currently a CUS consultant on education policy.

He claims that last March Norman Uphoff, the international affairs vice-president of NSA addressed a seminar of the General Union of Palestinian Students, an Arab exile group with headquarters in Cairo.

Mr. Rabinovitch, who later read the speech, says Mr. Uphoff's remarks were "designed to impress the hosts."

"To the best of my knowledge the speech was never released to NSA members," he maintains. He speculates that NSA feared the loss of several member schools had the speech been published.

Norman Uphoff was a guest of CUS at the union's Seminar of International Student Affairs in Montreal, he told his Canadian audience in answer to a question that copies of the speech would not be made available.

Other international observers have made the same observation, that NSA faces the world but rarely looks at its own students.

Dennis Altman, a past executive of the National Union of Australian University Students maintains that NSA does not relate closely to its own campuses.

An observer at the recent congress in May, the Union Générale des Etudiants du Québec, he is now a student at Cornell University.

"Most American students are not sure of their school is in NSA or not. Nobody in America has heard of NSA," Mr. Altman says.

The Children's movement NSA had an open letter also seized on the claim that NSA is out of touch with over 50 schools in the United States on an invitation to attend the American union's congress last summer.

NSA has lost the adherence of over 50 schools in the United States and officially represents just over one million of the country's five million students.

Whatever the strength of the union, as long as CUS continues to invest some \$13,000 annually in the international student game, NSA will remain an important factor in the Canadian union's external policy.

W. O. Mitchell

and two cents after—this was when a person in the prairies often had his most true feeling, and first became aware of his own mortality.

Killing the poor, bloody things, but also probably coming upon an old, dead gopher, acrawl with ants, in a cloud of flies; nothing but a dried husk of a body.

It's terribly important, I think, to a prairie boyhood.

Hughes: You speak of recall, and how much it means to you. Does this tie in with nostalgia?

Mitchell: Not really. It is Wordsworth who speaks of tranquil recall, remembered passion, out of tranquility?

A major Canadian writer, W. O. Mitchell, was at U of A Nov. 19.

Mr. Mitchell, who was born in Saskatchewan, now lives in High River, a town with a population of 2,000 in Southern Alberta.

He used to teach English at High River High School, but now is dedicating all his time to writing.

Mr. Mitchell's best known works are *Jake and the Kid*, a collection of stories, and *Who Has Seen the Wind*.

He was interviewed by *Inside* editor, Patricia Hughes. The photos are by Jim MacLaren.



by PATRICIA HUGHES

Hughes: This will be quite an informal interview. I want you to talk to me. I don't have a particular set of points to discuss and I won't be firing questions.

Naturally. I want to ask you about Canadian literature, about the landscape of Canadian literature, and I want to ask you about gophers.

Mitchell: About gophers, hmm?

Hughes: Yeah, about gophers.

Mitchell: I was just talking to Dr. Mandel, and we were speaking of Wallace Stenger's lovely book of recall and boyhood in Saskatchewan. Wolf Willow, and he was saying that he hadn't realized what wolf willow was.

It's called silver willow in the prairies, and I was saying that to me the most significant thing of my boyhood was this honey perfume of wolf willow on an August afternoon.

But he was saying "no," he thought gophers would be, and they truly entered into a prairie boy's life. A gopher taught you your own truth.

When you were out on the prairie, with your brother or your friends, drowning out gophers—you got three cents a tail for one before they produced young in the spring

Hughes: Oh, "emotion recollected in tranquility."

Mitchell: Yes! No, this isn't really right.

Let's put it this way, a work of art, literary art, has its genesis in reality, and only in the extent which that work provokes the senses, is it successful as an illusion of reality.

Therefore, the writer works from life and immediate experience, trying to capture exactly the right expression. And it seems that when one is young, our sensuous experiences are much more vivid and provocative.

So one has an illusion as a writer, of remembering, of recalling from childhood, but actually not.

Actually the recall may be simply from the day-before, or last year, or a person is trying to cap-

ture . . . like the smell of wolf willow as I said a moment ago . . . trying to remember what wolf willow smells like, I was trying to remember what the smell of a sweet pea is, or the cling of an icicle if one touches his tongue to it, or any of these things?

It's more immediate recall than remembered emotion in tranquility

Hughes: In otherwords it's more a remembrance of images, than of feelings in the sentimental, or nostalgic sense.

Mitchell: Yes, but it goes for feelings too.

Let's put it this way. A person

definitive ways of speaking or expressing oneself; the clutch look of an arthritic hand, or the smell of an old person's breath, conceivably, anyway he notes these things, and quite overtly will be putting them in a notebook.

I think anyone who says that after five years or even ten he keeps a notebook as such, is lying or else he's silly.

In time he develops a notebook sort of mind, as a painter will develop a certain eye, for shapes and colour and space; the writer is listening for the voices, and he hears, and they register, a little more indelibly than other people.

Then, I think in periods when

late and communicate, and will transcend time and place.

You know, at times I've winced when someone has spoken of me as a regional novelist. I believe any work of art is successful if it is unique; successful if it belongs to one spot on the earth, one place and time.

And it also depends upon how well it has at its core, an universal truth which transcends that time and that place.

I think most good novels are regional. Of course my meaning of regional is different from what most mean by it, I guess.

Hughes: I'm very interested in this. You hear the term so-and-so is a Canadian writer, W. O. Mitchell is a Canadian writer, and you think perhaps this is an artificial distinction, and yet I'm very curious about the problem of locale, and that you have this place from which you write . . .

Mitchell: Let's put it this way; it's a peculiar thematic truth, that a novelist is interested in his work.

It's that sort of truth which can not be communicated except through the creation of characters of a relationship between them, of a moving of the readers to empathy so that he willingly identifies himself, and then experiences empathetically, the feelings, the disappointments, and the successes, and achieves the feeling of climax, the catharsis, which reads him for the planting of the truth the artist wishes to communicate.

Now if this truth could have been simply stated say, it's psychological; then it should have been a psychological treatise, or if it's sociological, say it concerns divorce; then it should have been a sociological monograph on divorce.

That is not what the writer is interested in communicating. And it's not the sort of truth he wants.

He wants the sort—a qualitative truth in which the important thing is not so much the fact of the truth, as the experiencing the arrival to an appreciation of that truth. This is the TRULY important thing about a piece of work, but contradictorily it can't be achieved unless you could—almost if you were a great philosopher or an idealist say the IDEAL portion of a work was its transcendent truth.

I wonder if this isn't maybe why Plato had trouble with his poets in his republic.

He didn't seem ever to find the proper place for them, y'know . . . of dignity. They were just to be used, but not appreciated.

Hughes: He considered them dangerous. In this province, ever so many things are considered disturbing, if not actually dangerous.

Mitchell: The CBC is filthy!

Hughes: Oh yeah, mm-hmm . . .

Mitchell: Blanket-filthy . . . we always have the philistines.

Hughes: Well, in our province it seems, more than in other places, the philistines have the power.

Mitchell: Our province is in the Bible-belt of Canada.

Strangely, the philistines and the Bible-belters have the philistines are literal minded bastards aren't they, truly, in the context we're speaking of?

"I believe any work of art is successful if it is unique, if it belongs to one spot on the earth, one place and time."

he's relaxed, and things are just right, inspiration takes place and consists of this notebook of the mind opening and floating these things to the surface that he may use.

Hughes: But he forms from the material, rather than "creating" . . .

Mitchell: Yes, the way, in which he selects and rejects "lumber," is the thing that comes from within himself, and this is where the real creation comes.

After the creation of the illusion, comes the use of his narrative, and the events, the people, and the locale.

In such a way he hopes a specific, unique, and individual thing in time and place will happen, which will have at its core, a universal human truth.

He hopes this work will articu-

may, say he were writing of a child—not necessarily his own childhood—but of a child, not remember how he felt as a child, he remembers yesterday, or last year when he felt joy or disappointment, and hopes then the illusion comes across of the disappointment of the child in his piece of work.

The success will be as great as his attention to life.

So often a writer is asked, "Where do you get all those stories, or where do you dream up that sort of thing?"

That is not the way it works. A writer does not spin it out of his insides as a spider weaves a web.

He, perhaps in the first five or ten years of his life, may keep an actual, deliberate notebook and in that he records provocative character bits, physical appearances,

talks about writing

It is the literal religiousists who populate the Bible-belt.

And we have them. I think we have them more than Saskatchewan. I mean we have all the unshriven, manic religious here.

Hughes: But do you think it interferes with any sort of cultural climate we might be having in Alberta? Do you think it might interfere with someone who is writing in Alberta?

Mitchell: I don't think so. It's disturbing and upsetting, and disgusting, it's disgusted me, especially in the last few years, but...

Hughes: It's really too ludicrous.

Mitchell: Yes, why should it? There are much worse things.

Hughes: What do you find is a particular problem as a writer? This is a very vague, very broad question but I was wondering if you...

Mitchell: Well one of the important things about art is grace. And grace is that a thing shall be accomplished with seeming reserve of power, and gracefulness means done with great ease.

And this is characteristic of art, that it shall seem easily done. But it isn't, and it's very hard work.

I think the big problem with any writer is the fear that he may not do the thing gracefully, but what is appearance of ease; but what is even worse than that, is that he may be impotent, that he may be unsuccessful, that he may fail.

I often think in terms of trapeze-artists, because I used to be a high-diver...

Hughes: Oooh!

Mitchell: I often think of it in those terms, but instead of saying "diver" I say "trapeze-artists"—each time he goes on the trapeze, he thinks he may not be ready to go, that he may not be successful—this, I think, is the big problem: that after the writer has finished a work, he feels he'll never do another, or he can't do another, or feels he hasn't done it well enough, or he can't do it well enough.

So the big thing, the big problem, is to gain confidence in yourself, in your art, in your talent.

Hughes: A writer is, in a sense, to himself if to no-one else, a performer?

Mitchell: Well, a writer, to write, has to be schizophrenic.

One part of the writer's attention or consciousness can work with no criticism from himself.

A writer will have periods when he hopes to sit at his typewriter and just pour out, if things are there everything that floats to the surface.

And some of it may be used and some of it may not, and he may have that very mildest, gentlest sort of reaction upon what is coming to his mind, but very little.

And this will be even ungrammatical. It will be unpunctuated. It will not be in complete sentences.

It will be the roughest sort of thing.

And for hours—periods of creation will last for hours—six or more.

And it all seems wonderful, because during this period the other

half of the personality sleeps; is not there to inhibit.

Then, days later, the writers looks at it, but now the censor is awake; weighing, assessing, rejecting, accepting.

And from what had seemed so wonderful—this is fatuous, this is vulgar, this is cliché, this is not sharp, this must be improved, this has nothing to do, this isn't pertinent.

So he discards ruthlessly. These two are never operative at the same time.

I believe this about the creative process, and I believe only in this fashion could long works, like

critic says... he does of course, he wants verification, he wants confirmation, but he must never rely upon what they say. It's got to be the critic within himself.

Hughes: I find a great many people writing in universities...

Mitchell: Yeah, they have resident novelists...

Hughes: There seems to be a certain amount of discussion going on about whether or not a person can be creative, and be an academic as well...

Mitchell: Well, I'm very interested in teaching. I've always known that at any time those springs I

Hughes: There seems to be sort of vague talk floating around, hinting that if a person is to be an academic, the university, the working with the old, dead things, will somehow have a sterilizing effect on one's ability.

Mitchell: MY God! What would have more of a sterilizing effect would be if you were a pipe-fitter and you had to handle toilet-bowls... THAT would have a sterilizing effect because it would weary you and tire you out.

Traditionally, English writers have been journalists. I think of Shaw, and Wells, and... but at the time that they were journalists, the work they were expected to do for

involved in an intellectual community, with the tightness, of say a specific department of a university.

Mitchell: I can see conceivably how it might limit a writer. It's nice to be immersed in the people you're writing about. So the tendency would be to write about people of this setting, as does C.P. Snow.

Hughes: Do you write with a typewriter?

A friend suggested that I ask you whether you wrote with a typewriter or a quill. I think perhaps he was teasing...

Mitchell: The typewriter is so much a part of my writing that without it, it isn't dynamic anymore, and so to have to use a pencil bothers me terribly.

Hughes: Do you consider this a sterile place to write, or do you feel this to be just one big irrelevancy?

Mitchell: I think it's one big irrelevancy, because...

Hughes: People often say, "I can't write here, I've got to go to Europe, I've got to go where the action is..."

Mitchell: Action is found in the big art cities of the world.

It is the city I miss, living in High River, which has a population of 2,000 people.

I miss the talk... it isn't necessarily a good thing for a writer. I met and knew in Toronto more talker-composers, and talker-painters, and talker-writers—really—but at the cocktail parties you and could see your friends talk, and the talking was good enough. There is a tremendous catharsis in that.

Also, and this is more noticeable today, the boards and the long hair, males I mean, these are the trappings of the artist, you see.

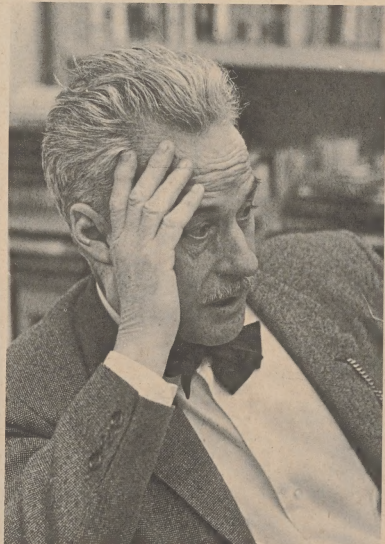
In the west you don't get much mileage out of wearing a beard, and having long hair and having mistresses, and drinking absinthe...

For instance, if I did it in High River, it doesn't prove I'm an artist as it might prove in Edmonton or Toronto, or Paris, or London, or San Francisco, but it just proves I'm a damned fool!

This didn't answer the question about the west... I don't think so... the only way one can prove himself a good performer is to go up on the trapeze.

My goodness sakes! We have the post office, and the Atlantic Monthly, and incidentally I think Canada has a pretty good record.

Hughes: A place with ground and trees and people and gophers. Mr. Mitchell, thank you very much.



"The biggest audience a writer has is himself, the philosopher-king within himself, and if he had not had that critic within himself, he could never then have created."

books, or short ones too be written.

How could the tremendous area be covered for a novel if the censor were always tripping and inhibiting?

I think what the writer worries about—and this goes back again to your asking "What is the big problem?"—is not that the critic, the censor, or the disciplinarian will fail him but these powerful springs may not come, and after he's finished a piece of work he's afraid that they will never come again.

But they do, and the biggest advantage a writer has is himself, the philosopher-king within himself, and if he had not had that critic within himself, he could never have created—the critic was necessary for creation.

So ideally, a writer can say that he does not care, or is not interested, in what a publisher says, or a

was speaking of might dry up, or I couldn't make a living, and the second thing I wanted to do next to writing was to teach.

And I've always thought, well, I'll go back to teaching if I don't write. That wouldn't be a terrible thing.

I would highly doubt if there was much—the sociologist would call it correlation, wouldn't he?—between being able to teach, and after he's able to write. But there should be...

Hughes: They both demand intelligence, but I imagine in different ways.

Mitchell: They are, they're both talents... I've never, to this very moment, wondered whether the teaching talent and the writing talent had anything in common.

I was a good teacher and I don't think it hurt me as a writer, so...

newspapers were different from what newspaper men do now.

These men were doing essays and literary criticisms.

Now, I do not advise young writers to go into journalism if they expect to do novels or be poets or playwrights, because I think the better setup is that a person should do something as divorced from writing as possible, so that he does not deplete any of his creative energies when evenings or week-ends come and he wants to work on a chapter in a novel.

Teaching at a high academic level might be included in this. I found highschool teaching simply stimulating.

Hughes: I imagine you have a great deal more freedom teaching just with your students in a highschool classroom than one would have, being

The Gateway fine Arts

mani: happy returns

"Mani Sulla Citta", shown Nov. 30 by the Edmonton Film Society, doesn't do any of the usual things.

It lacks heroes. It shuns High Action. It doesn't analyze character or psychology.

Nor does it indulge in the detailed analysis of social wrongs and means by which they may be righted that would win for it justification as either a theoretical or a moral film.

Such deficiencies prompt the viewer to demand what the film does do.

The answer lies in noting two things: first, that director Rosi has deliberately shunned the standard cinematic term of the individual in favor of making the protagonists social classes per se (the main characters are only spokesmen-symbols of their respective classes, rich and poor); second, that Rosi is a documentary realist, more concerned with showing how things are than presenting philosophical analyses and solutions.

If you suffer from an innate insensitivity to social questions or a cultivated prejudice that films that deal with such problems verge on propaganda, "Mani Sulla Citta" probably left you wishing Rosi would spend his film, like

brother Antonioni, on beauties and beaches.

On the other hand, once the notion that economic classes per se can constitute valid subject-matter for a film is accepted, the film is certain to impress.

The reasons lie in direction, photography, and acting—in that order.

Acting, used with respect to "Mani Sulla Citta", might more aptly be termed "non-acting". Rosi uses few professional actors, preferring men-in-the-street. And those he does choose, notably Rod Stinger, perform without virtuosity.

The result is that the characters are more like figures in a news-report than individuals to worry about in their own right. Personal drama is not allowed to overshadow the social struggle which remains the film's main concern.

Photographer Venanzo shares credit for making classes valid protagonists and creating the mood of documentary realism.

Movies would seem more suited to portraying classes of people than any other medium, for the simple reason that, unlike the pen or the theatre, the camera at a glance encompasses groups en masse.

Venanzo exploits his advantage to the full, whether panning the vastness of the city or training from above on battling city fathers in the legislative chamber. Camera movements, light effects, composition, scene and angle shots, point up details, underlining the basic class conflict.

But, to be properly appreciated, acting and photography must be considered as elements incorporated by director Rosi's characteristic hand.

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ppcli vs vocal virility

Those of us who occasionally comment on the "artsy" events about town do at times have moral trepidations about what we say, for the distinction between art and good art is very elusive.

So often the noticeable difference between good, mediocre and bad presents itself as a feeling that "something" (who knows what?) just wasn't there, that the "it" which artists are always referring to wasn't present.

Thus generally we are forced into having to base an opinion on comparison. Compared to such-and-such of known excellence a programme becomes defined; there is no empirical art scale.

Therefore it is always with anticipation for the best that I look forward to a concert by the PPCLI band, for this is one group that I can talk of confidently regardless of the basic for comparison.

It is an interesting band; the

In tone, his style is documentary realism reminiscent of Italian movies of the 40s. The predominance of grey-white photography, the mildness of the acting, and Rosi's refusal to editorialize by means of repeat shots and narration are the result.

Although it is noteworthy that in the film realism is occasionally alleviated by shots of city or penthouse almost surrealistic in effect, the dominant impression is that Rosi is reporting facts, not volunteering opinions.

It is Rosi's techniques of film montage, or composition, however, that make his style truly distinctive.

Instead of employing transitional devices, he almost invariably cuts abruptly to contrasting scenes. Sometimes the result is functionally dramatic, as where rapid flashes of crowds, speakers and falling ballots compress weeks of election confusion into a few seconds.

At other times, the contrast produces subtle irony; the camera cuts suddenly from delapidated tenements to a corpulent builder exercising beside a mammoth pool, or follows up Nottola's offer to sacrifice his son to the greater good of votes for industrialists with his worship in the cathedral.

If Rosi fails to present individuals or expanded theories of social conflict in "Mani Sulla Citta", he is to be excused. He has achieved something equally significant in presenting the city's rich and poor simply as they are.

—Beverly Gietz

players, while largely imported from Europe, have been able to combine their best to produce a Canadian entity. Also, strangely enough, this is one of the very few bands in Canada not afraid to play music written by Canadians.

As expected I was not disappointed Friday night at Con Hall when the PPCLI presented a programme along with the University Male Chorus. From the start of the "Thunderer March" (Osterling) to the end of "Continental Christmas" (arr. Polyak), the melody, the rhythm, the sheer blast of harmony was a great delight.

Works by Shostakovich and d Canadians R. Campbell and Healy Willan highlighted the PPCLI contribution.

Shostakovich's "Festive Overture" was played for the first time in Alberta—which is strange, for it is a harmonious work with none of Shostakovich's "way out" characteristics. As conductor Lt. G. C. Naylor noted, it is a work that the people can enjoy; and we did.

Campbell's "Capital City Suite" is an interpretation through music of Ottawa. Parliament Hill, Confederation Square, and the Rideau Canal are there, presented in movements of grandeur, confusion and serenity respectively.

While I feel that Ottawa was never thus, the composition contains so many elements of good band music that one wonders why it is so seldom presented, especially since one need not even be particularly partisan (as with so much Canadian "art") to enjoy it. Healy Willan's "Royce Hall Rondo" illustrated the band's great rhythmic talents. Its players are capable of a subtle yet toe-tapping swing style that is a pleasant change from the heavy jazz beat or the metronomic rigidity of the symphony.

They played many other delightful pieces—to name a few, "Lull Abner Overture", "Clari-

net Capers" and "Quebec Folk Fantasy"—none of which could be heavily criticized.

The only fault they were guilty of, in fact, was the too, too much of the percussion, which at times left a slight imbalance and, yes, a ringing in the ears.

By contrast, the Male Chorus was not really up to par. It contains the voices for a potentially excellent group, but somewhere along the line the balance of voices so necessary in choral work and the finishing polish just weren't there.

The voices tend rather to project the good and the mediocre in a single entities rather than to blend. In was aware mostly of some marvellous first tenors; I had not expected a choral concerto.

The finishing, while often not bad in the soft bits, was harsh and anything but lovely in the loud passages.

In choral work, the margin between the good and the mediocre is a hairbreadth one. In this case, lack of practice and/or experience marred their performance.

Also Mr. Worthington displayed a very fine voice in his solo "Shenandoah", and here the chorus did have proper balance in their accompaniment.

Speaking of accompaniment, it is a pity that the music department can't come up with a pianist to aid this chorus. The one they now have, while competent as a pianist, is incapable of choral accompaniment, which is, after all, something of an art itself.

But all in all it was a fun evening, enjoyable for all, except perhaps for the English Horn player, who kept looking at his watch. Waiting for his night out with the boys, perhaps?

—N. Riebeck



—Jim McLaren photo

THE DOUANIER ROUSSEAU STRIKES AGAIN—A certain primitivism is evident in this work from Robert Sinclair's current show at the University Fine Arts Gallery. Mr. Sinclair is a new member of the Department of Fine Arts. His show is open from 7 to 9 p.m. Monday to Saturday; the Gallery's address is 9021-112 Street. Why don't you have a look? The show's well worth seeing.

a certain translucent slinclarity

The Sinclair show, currently at the U of A Gallery, received a lukewarm reception at its opening Friday night.

This response was elicited partly by the collection itself. It was monotonous, consisting entirely of very recent works, which gave us little opportunity to judge Sinclair's range and process as an artist. The fault lay partly in ourselves: we did not have the time to see and went away contemplative.

This is a tribute. It is tempting to write a flimsy-whimsy review on this show, for one could get carried away by Sinclair's celestial, translucent colors and his simple, almost naive, composition.

This would be a gross misrepresentation, for beneath that pretty facade lurks a probing, penetrating intent. Sinclair is grappling with some very real problems which face modern art.

He is not a social-worker painter. His predominant compositional themes, that of figures turning away from one another, may be construed as a statement on alienation in this age. I don't believe this is entirely true; the emotive quality necessary to punctuate such a statement is almost completely absent.

The significance of these works lies in their true "painterly" quality; material experiments in form, color, and tone.

Sinclair's search for subject material borders on the Pop-like. His quest never goes beyond his own carefully controlled limits and one of the most engaging aspects of his work.

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"I got that from an illustration in *Playboy*," he told me curiously about one of his paintings. This may be considered by some as a sacrifice of artistic integrity. On the contrary, this is a concession to it.

For here is a refreshing, down-to-earth approach to art of the twentieth century; a compromise between the absurdity (in the theatrical sense) of Pop and the purity of photography.

"Autumn Leaf Fall" represents his compromise and is THE painting in the show. In this work, we find Sinclair's superb skill as a draughtman (his drawings are excellent; good, loose lines with a high-pitched intensity excluded from the paintings) synthesized with his highly disciplined gift for composition and color.

Everybody is talking about "response" in Sinclair's art. I prefer to think it is a response. The figures looking backwards are in fact looking forward; contemplating (with his viewers) what this painter of genuine inventive potential will come up with next.

—Jackie Fourn

a rueful smacking of the lips

By all means go and see the Citadel's latest effort. It needs support and if you don't go it may happen that too many other people will.

If you do go to see Lawrence Roman's "Under the Yum-Yum Tree" you can look for a brilliant, nay, a masterpiece of a stage-setting; a piece of stage action which by sheer dint of experience and talent outclasses other Edmonton theatre; a series of ingeniously funny facial expressions on the part of Miss Bette Oliver who plays the role of Irene Wilson; and the experience of making the cast take four or five curtain calls for a play that doesn't really deserve it.

You will probably laugh (not too heartily) several times and wind up considering the play an

enjoyable part of your evening, as long as it is not the only attraction with which you plan to enjoy yourself.

One wants so desperately for the Citadel to succeed, and yet how can it with such an unimaginative effort as this?

Directed by John Hulbert should have his bottom tanned for letting a play go on which is not only not ready but not capable of being ready.

The major fault is the job of gross miscasting which he has done. It shows up especially in the role of Robin Austin, played by Miss Bonita Ross, who does not seem capable of honestly feeling her part, and has to rely all too heavily on all that wonderful stage technique which she learned at the National Theatre School.

The miscasting also shows up in the unconvincing love attraction between Hogan (played by Mr. Charles Matlock) and Irene Wilson. The roles of cab-driver (Don Boyes) and Milkman (George Spelvin), both walk-on parts, and the role of Dave Manning (David Bray) are acceptable as played, and that is all.

The costuming, though colorful, is for the most part ineffective. If Mr. Hulbert wants to do a ballet of color in motion, that's what he should do, instead of a jerky puppet show in which the actors themselves are not too happy.

Too much light and color tends to make it difficult to concentrate on the actors' speech, especially when they don't have that driving force necessary to make the play fill the auditorium.

Mr. Hulbert could, at least, improve the production by lighting a spark under Miss Ross, by giving Charles Matlock a pair of eyes that one knows are there (the only fault is a really rather amusing performance), by giving Miss Oliver a wig that doesn't make her look like her lover's mother, and by studying the art of comedy.

DO GO and see the play. What you will be witnessing is a professional theatre experiencing birth pains with a play which, even if properly cast, should be left to the amateurs.

—Peter Montgomery

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bartlett: a devil of a good time

Wednesday last saw the second of the JMC concerts for 1965-66, featuring the dazzling duo of Dale Bartlett and Sandra Munn. Dale Bartlett is one of the few really good young Canadian pianists and Sandra Munn is surely one of the most original program-composers now in existence.

Well, first things first: Dale Bartlett is a good, all-round, no-nonsense pianist, with a good dose of technical skill and a marvelous legato. His program was somewhat of a curiosity in that it contained no Beethoven.

However, he did play two Scarlatti sonatas, Schubert's "Wanderer Fantasy," "Berceuse" and "Tarantelle" by Chopin, two piano pieces by Ravel, and the Glorious Franz Liszt's "Mephisto Waltz." Whew!

That was my reaction, and by the end of the concert it seemed to be Mr. Bartlett's as well.

The Scarlatti sonatas were impressive, especially if, somewhat this, in tone. The "Wanderer Fantasy" was another matter, however. The work is a masterpiece of inconsistency; the infatigable manner in which superb sections are followed by execrable ones is truly amazing. As I say, Mr. Bartlett did not play it impeccably, but he played it well. He was good in the good passages and even better in the bad, and his playing throughout was characterized by a firm grasp of early Romantic style and a solid coherence.

Neither of the Chopin pieces is a particularly good example of that master's genius, but the "Berceuse" has a sort of ethereal charm.

The "Tarantelle" is a trifle, and it was performed well enough, but the "Berceuse" could have done with a little more meat in the bones.

Ravel's "Pavane pour une Infante Defunte" (or, as it has been somewhat translated, "Pavane for a Defunct Infant"—is a very beautiful piece of music, and although I found Bartlett's unusually quick tempo quite defensible, he played the work altogether too mechanically.

The other Ravel piece, "Jeux d'Eau," was done marvellously, and was perhaps the most satisfactory performance of the recital.

The Liszt "Mephisto Waltz" was intended, I am sure, to leave us all limed and exhausted after its performance. Although a Bartlett played the piece creditably, his performance was not one of those which could be called "in the Grand Tradition of Liszt."

His work itself is great fun, however, and reaffirms my conviction that had Liszt survived into the 1920s, he would have been a most successful composer that ever lived. The "Mephisto Waltz" is based on the Faust legend, and contains, among other things, a Devil (naturally), an Amorous Dialogue, a Wedding, and a Catechism (or, as Sandra Munn so piously put it, "the heavens fall in except it's coming from the other direction").

Speaking of Sandra Munn—that distinguished lady is without doubt one of the most dynamic forces in Edmonton musical life. Anyone who could hear her speak of the "Walpurgis Night" as "like a square-dance party sort of" is simply a capable of appreciating greatness.

Dale Bartlett has revealed as a pianist of great versatility and overall competence, and although he is not a performer to set the pulses racing, one is always assured of an honest and artistic presentation of music in his presence.

—Bill Beard

fine arts calendar

Two weeks ago we pulled one of the great bloopers of the century on the Arts Page: we announced that Studio Theatre was preparing to present "The Unsinkable Molly Brown" which we—correctly—stigmatized as "one of the wettest musicals of all time."

Needless to say, Studio Theatre intends to do no such thing.

In fact, the new production, in the form of John Brown's Body, a dramatic rendering of Stephen Vincent Benet's long poem about the American Civil War.

This production will run from December 14 through December 18, and as usual free student tickets will be available at the Drama Department office in Corbett Hall (rm. 326).

Jack Benny—Wednesday, Thursday—Jubilee—8:30 p.m.
Edmonton Symphony with Ruggero Ricci, violinist—Saturday, 8:30 p.m.; Sunday, 2:30 p.m.

"The Birth of the Blues"—Friday through Sunday—7:30 p.m.—Yardbird Suite.

Film Society (main): "Winter Light"—Monday—Jubilee—8:15 p.m. (members)

Little Symphony—Dec. 15—Macdonald Hotel ballroom—8:30 p.m.

Slings: paintings and drawings—Fine Arts Gallery—7-8 p.m.
"Under the Yum-Yum Tree"—all week—Citadel Theatre—8:30 p.m. (Remember \$1.50 student Monday through Thursday nights.)

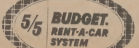
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—Neil Driscoll photo

IN FOR THE SHOT—Bison defenceman Barry Solnes charges after the puck past the Bears' Wilf Martin. The Bears won both of the games on the weekend but there were forty penalties handed out in the two contests.

Hockey Bears score double win over Bisons

By RICHARD VIVONE

The hockey Golden Bears took a major step towards recapturing the Hardy Cup with two weekend victories over defending national champion Manitoba Bisons.

The Bears won a 3-1 decision Friday and followed up with a 5-2 victory Saturday.

More than 2,200 fans went wild as the Bears turned a one goal deficit into a 3-1 victory with three unanswered goals. Darrel Leblanc scored twice and Austin Smith notched another. Temperamental Tom Trasky scored the visitors' marker.

The highly touted Bisons made an unsuccessful attempt to chase the Bears out of the rink with some rough-house tactics but the Bears were more than equal to the occasion. The Kozicki-Martin-Leblanc unit was outstanding both ways for Alberta.

Midway through the first session, Trasky took a perfect pass from Gord Lineall and beat Wolfe with a low slider. Twelve penalties later, Austin Smith tipped in Brian Harper's drive to knot the score. The Bears had a man advantage at the time. Three minutes elapsed before Leblanc blasted Alberta into the lead with a rising backhand. Leblanc fired the insurance goal late in the final period.

Fans were treated to great hockey with its usual rushes and minor temper eruptions. Brian Harper and Jim Irving were thwarted after spectacular solo assaults. The goal tending was superb on both sides. A few temper were superb too.

Saturday U of A jumped into an early 3-0 lead, but Clarence Gabriel, Bison netminder, was fantastic as he robbed Bear forwards throughout the game.

Smith opened the scoring at the one minute mark and Kozicki was foiled on a breakaway seconds later. Gabriel beat Smith on a similar effort only to have Wilf Martin bat in the loose puck. Martin added two more to his total before the final whistle. Garry Braunberger scored the other goal.

Jim Irving's 40 foot screen shot and Plevess drive beat Wolfe cleanly for Manitoba's points.

Once again Manitoba tried to wear down Bear forwards with heavy bodychecking but the final score indicates their failure. Hugh Twa belted several Bisons in robust manner and was victim to some gang tackling later. Many of the 2,200 fans thought the incident wasn't accidental.

Coach Clare Drake was pleased with the play of his club but noted the Bears still had to play in Manitoba. He feels the Bisons are still in the race.

Bits n' Pieces

Mike Ballash received a charity horse in the first game and didn't dress on Saturday. The sports writer for the Manitoban told radio fans "the first thing that the Bisons had to do in the Edmonton rink was forget about hockey because they were in for a battle." They obviously forgot about hockey—Drake hopes to have Twa ready for next weekend.

Bison players were impressed with Austin Smith. Left winger Mike Plevess said, "he gives you the puck and takes it away and then he's gone." Stan Kozicki gave a tremendous effort on the ice but his luck is non-existent. He hit two goalposts when Gabriel was nowhere in sight.

Manitoba pulled their goalie in the first period Friday when the Bears were shorthanded. They did the same on Saturday and Manager M. D. Macdonald opened the net from the blue line. There were 40 penalties called in the series—21 of them going to Manitoba. Referee Bill Bucyk has a thankless task.

Co-Ed Corner

by Marion Conybeare

Lower res A cleaned phys ed 6-0 in the intramural curling final last week.

Wendie Graver skipped teammates Cecile McLaren, Peggy Ranzler, and Irene MacKay to victories over nursing B and lower res B in the final rounds. In the final the phys ed girls just weren't competition.

Members of the phys ed team were: Cathy MacLeod, Vicki Grisdale, Ann Kraunthon, and Donna Alexander.

Pi Phi was the only defaulting in intramural broomball last Thurs-

day. The previous week saw all seven games defaulted.

Players were evenly matched and final scores were: ag vs mks, 1-0; ag vs Theta, 1-0; phys ed B vs Delta Gamma, 1-1; Theta vs ed 0-0.

Mixed badminton wound-up last Saturday with Lionel Lee, eng and Nancy Ting, grad studies in first place.

Rhonda Calquhoun and Doug McMillan took second spot for rehab med and science. Rehab med student Rita Kilert and grad student Jurgen Popping teamed up for the third place team.



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Intramural Scorecard

ARCHERY



By ALEX HARDY

With Christmas holidays close at hand, teams got down to the serious business of jousting for men's intramural basketball and first division hockey titles last week.

Winners in basketball's three divisions and hockey's first division will be declared before school lets out Dec. 18.

Lambda Chi Alpha clinched at least a tie for basketball's Division I, League "A" pennant with a hard-earned 45-38 triumph over Lower Residence "A".

Marty Klipper (12 points) and Ed Holstad (11) paced the LCA victory, its fifth in a row. Barry Clark and Leroy Speer hit for 14 and 13 markers, respectively, for the losers.

St. Joseph's held a slim one-point edge on Dentistry "A" in the battle for League "B" honors. But St. Joe's had played one more game than Dentistry, which saw its last game end in a tie. Julius Kiss and M. Dudas led St. Joe's past Delta Kappa Epsilon 29-20 for their third win in five starts.

Psychology trimmed Kappa Sigma 32-22 for its fourth straight and two-game lead atop League "C". Bob Markeley's 10 points was tops for Psychology. John Patrick hooped seven for Kappa Sig.

Delta Upsilon looked on its way to the League "D" title with a perfect 3-0 mark. DU's "B" team was done as well. Their third straight was a 28-20 triumph over Engineering "B" that shot them to the top of Division II's League "A".

Arts and Science "B" (3-0) led the way in League "B". B. Hoffmann netted 12 points, Bob Hayward 11, and Arts whipped St. Joe's "B" 38-16.

Latter Day Saints "B" passed Engineering "C" 53-15 to take the League "C" lead with a 4-0 record. Terry Holt paced the rout with 10 points. Physical Education "C" topped League "D" with three straight wins.

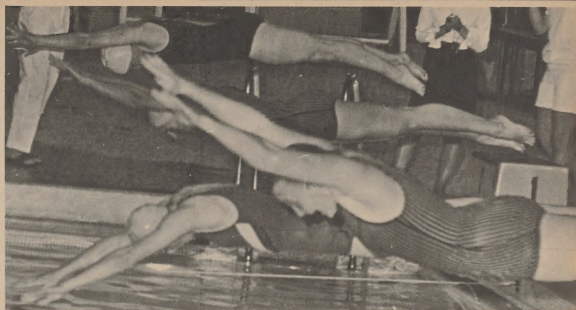
Lower Residence "C" (3-0) was in front in League "A" of Division III. Medicine "C", led by Simpson's nine points, tripped Residence Upper "D" 22-17 for its second straight and the League "B" lead.

One basketball game, re-scheduled from Dec. 1, has been set for tonight. It sends Physical Education "B" against Kappa Sigma "B" on court No. 2 of the Education Gym at 9 p.m. Re-scheduled games Thursday are Agriculture "C" meet Education "D" at 8 p.m. on Phys Ed court No. 3, and Agriculture "B" tackle Engineering "C" on the same court at 10 p.m.

Physical Education and Lambda Chi Alpha "A" teams continued their torrid fight for the Division I, League "A" pennant in intramural hockey.

Lambda Chi used goals by Alex Kling and Bruce Mahan to edge Dentistry "A" 2-1 and move within a game of Phys Ed, LCA's record stood at 4-0. Phys Ed's at 5-0.

Medicine, Phi Delta Theta and St. Joseph's were locked in another battle for League "B" honors. Medicine led with five wins in six starts, while the other two were both 4-1. Delta Upsilon whipped Pharmacy 3-1 for the lead in League "C". The DU's (5-0) received goals from Tony Rankel, Bob Reese and Glen Acaster.



U OF A TAKES PART—In the Canada-wide university telegraphic swim meet held last week. Members of the Panda swim team take to the water in an effort to better competitors swimming at various universities all across Canada.

Edgar stars for Pandas in Canada-wide swim meet

By MARION CONYBEARE the Panda swim team in the U of A
Rae Edgar outshone the rest of a portion of a Canada-wide univer-

sity telegraphic meet last week.

In the 100 yard freestyle he took a quick lead in the first length, leaving the four other swimmers equal. In the second length Diane Starr and Audrey Tomick gained slightly on the other two swimmers. Edgar increased her lead to half a length. In the final length, sprinting spread out the swimmers. Rae Edgar came in first with a time of 1:04.2. Audrey Tomick and Diane Starr came second and third with times of 1:12.8 and 1:15.4.

Rae Edgar won the 50 yard freestyle by a narrower margin. She took her lead early, maintaining it throughout the race. Times were: Edgar 29.1; Susan Briggs, 32.2; Fay Scholes, 32.9.

Rhonda Calquhoun won two events as well. In the 50 yard backstroke she kept a five foot lead to win at 35.1 over Audrey Tomick, 38.8 and Fay Scholes, 40.2. In the 50 yard butterfly she took a quick lead over second place Penny Winters. Bonnie Byrne, third year team veteran, followed in third.

Penny Winters took the 50 yard breast stroke in a close race against Mary Ewing and Bonnie Byrne, second and third respectively.

All the top times of the Panda swimmers were better than last year in each event.

The flip turn made a difference in gaining time. Some of the swimmers are still clumsy and lost valuable time getting oriented. On the whole, the swimming seemed slow and there was an air of complacency about the whole meet.

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Students shun yearbook photogs

Only 60 per cent of U of A students will have their picture in the yearbook this year. Most of the other 40 or so students failed to make appointments before the deadline Nov. 30.

The photographers made accommodations for all students who

will be graduating this year.

The second and third-year students were given next consideration by the photographers. Many first-year students failed to make appointments according to the schedule and therefore could not be accommodated.

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Canadian University Press ATELINE

Nonconformity attacked

MONTREAL—Blue jeans and long hair, modern symbols of nonconformity, are again under attack.

This time it is the Loyola students' turn to complain about a ban the administration is placing on jeans and long hair.

The students' main complaint is losing their individuality through conformity.

"Does the administration want us all to follow the herd?" one third-year asked. "And we are asked to assimilate ourselves with the rest of the gingerbread cookies that are produced identically on the assembly line of society?"

"Nonconformity is the healthiest aspect of the twentieth century," he continued.

However, Fr. Gerard McDonough, dean of students, said people should realize that "being dirty and foul and imitating women is not nonconformity."

He said the student handbook rules concerning dress should be observed, not because of force, but because "the mind tells you it is the thing to do."

"The university is the last bastion of human freedom in our society. Through intelligent discourse, students must learn to use this freedom," he said.

Student groups protest war

WASHINGTON, D.C.—American students descended on the U.S. capital Nov. 27 to stage the biggest single protest against the war in Viet Nam.

About 35,000 participated in the demonstration organized by the National Committee for a Sane Nuclear Policy which favors halting bombing in North Viet Nam and an intensified drive for peace negotiations.

Other groups, not satisfied with SANE's demands, carried signs calling for the immediate withdrawal of United States forces from the war-torn country.

Many of these people were attending a convention of the National Coordinating Committee to End the War in Viet Nam.

The 1,700 participants at the NCC meeting were from such youth and student-based groups as the Students for a Democratic Society, the Student Peace Union, the Mississippi Freedom Democratic Party and others.

CUS to send student to Asia

OTTAWA—The Canadian Union of Students requires a student or recent graduate to tour South-East Asia to make Canadian students more aware of the situation there.

The representative, to be chosen by the end of this month, will spend ten weeks in Asia, six of them in Viet Nam.

The student, who will begin touring this spring, will be responsible for establishing relations between CUS and Asian student unions, and gathering information on Asian student opinion of the Viet Nam war.

He will send weekly articles to Canadian University Press and will speak on campuses across Canada for several weeks next fall.

Henry Tarvalinen, who set up the project at the last CUS conference, said, "This program breaks down the sterile divisions between 'national' and 'international' affairs in the student world."

The weekly reports and lecture tour bring the problem home directly to the Canadian student, rather than playing the traditional international football game of student politics."

McGill students hold bridge-in

MONTREAL—McGill students have come up with a new form of protest—the bridge-in.

Angered by a student union executive ruling which prohibited card playing, 24 students began six bridge games on the lounge floor. Within 90 minutes, seven more games were in progress.

The lights were put out to enforce the rules.

The players continued.

Forty minutes later, the lights were turned on.

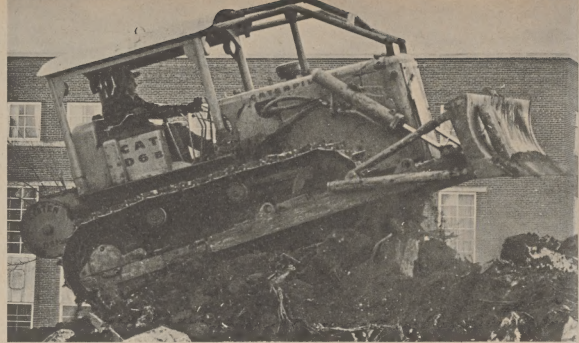
Organizer Tom Kelly, eng 1, said although he disapproved of card playing in the coffee shop or grill room, playing in the lounges disturbed no one.

Said Kelly, "We wanted to confront the student council and try to reason with them."

Marty Edelman, internal vice-president of the students' union, explained gambling has sometimes led to fights between students charged with lost wagers. The police were called on these occasions.

Edelman charged the protesters with carrying out "a mockery of student demonstrations which are staged against serious injustices."

Further action may be taken to enforce the rule.



—MacLaren photo

THE UNOFFICIAL SOD TURNING—After the ceremonies were over Thursday Poole Construction Co. Ltd. moved in and the building of the new SUB began in earnest. The completion of the structure is aimed for July 1967.

Bi and Bi submission

Estrin attacks press interpretation

English Canadians must reform more than French Canadians if Canada is to be preserved, a U of A student told the Royal Commission

on Bilingualism and Biculturalism Tuesday.

The commission is holding public hearings in Edmonton.

David Estrin, law 1, chairman of last year's French Canada Week, devoted a large part of his statement to a severe denunciation of the press for its failure to interpret the two cultures for one another.

In his brief titled "Good Intentions and Bad Press," Estrin outlined the French Canada Week held at U of A last year with its theme "Understanding Through Communication."

He praised the response of the press to this and subsequent events concerning English-French relations.

But he lashed out at the press coverage since the failure of the Western Canada Week when the project encountered difficulty in Laval, the Quebec university where U of A planners hoped to stage the

event.

Front page coverage of the story in the Edmonton Journal (three weeks after the refusal) "implied English-speaking Canadians should feel they had been kicked in the rear end by the entire province of Quebec," Estrin contends.

PROPOSAL REJECTED

Estrin does not blame Laval for rejecting the proposal for it "bordered on the ridiculous" and was in fact presented without "hope of Laval's cooperation."

The submission concluded with some optimistic observations on improving English-French relations.

Estrin praised a recent editorial in the Journal which showed "courage and vision" in analyzing the problem.

U of A hopes to hold a 1967 centennial festival which may serve as a means to share and understand Canada's dual cultural heritage.

Names in new directory reveal amusing facts

By BILL MILLER

There are 11,253 students listed in the new telephone directory on campus, but according to the listings, there are only two Students.

It is interesting to note that there is one Angel, two Bachelors, but only one Suitor.

Two are listed as Good, and two are Goodenough, one is a Good-fellow, though one is Best, one is Grand, and one is Toogood. Two are Sweet, one is Swift. We have a Bunch, of which three are Cowards, 25 are Young, one Broad, three Hools, one Fowle, one Friesen and one Jolley.

Five students are Black, one is Blue, 35 are Brown, 12 are Gray, 12 Green and 13 White. One is a Bore, one is a Flook, three are Savage, one is Sane, two are Sad, and three are Keen.

We have one Dandy, a Doll and a Gent. Eight are Long, six are Strong, three are Little, two are Short, one Stout.

There are six Carrs on campus, three Austins, one Crysler, two Ferraris, six Fords, one Junker and a Nash.

There is no Royal family, but there is one Baron, three Dukes,

one Earl, 21 Kings, one Lord and three Nobles.

We have one Barber, one Bailor, two Bards, three Carpenters, one Cartwright, two Carbers, eleven Cooks, one Dyer, three Farmers, one Thresher, seven Porters, one Singer, four Skinners, one Skirbe, and 38 Millers, but only nine Mills.

With three Churches, and only one Organ, there are no Priests or Ministers, but we have three Abbots, eight Bishops and one Deacon.

There are three Byers with one Sellar and eight Prices. We have one Brewer, one Still and one Barr.

We have three Forests and two Woods, but only one Forester.

With three Games mentioned twice, there are two Dragons, one Drake, two Bucks, two Bulls, two Fish, five Foxes, one Herring, a Lamb, a Mink, two Peacocks in five Parks, one Robin in four Pools, two Steeds, (one Stolen), one Swallow, a Swann and eight Wolves.

There are five Loves on campus, one is Major, one is Lust, and another rears Loveless. Where there is two Wills, there is only one Way, but we doubt that the Meek shall inherit the Earth.